1:Heckewelder M-5 (ca. 1800)1819
NM7 Delaware NM7

with his execution, and having his looking-glass with him, he contemplated his work, seemingly with great pride and exultation. He asked me how I liked it? I answered that if he had done the work on a piece of board, bark, or any thing else, I should like it very well and often look at it. But, asked he, why not so as it is? Because I cannot see the face that is hidden under these colours, so as to know who it is. Well, he replied, I must go now, and as you cannot know me to-day, I will call to-morrow morning before you leave this place. He did so, and when he came back, he was washed clean again.

Thus, for a single night's *frolic*, a whole day is spent in what they call dressing, in which each strives to outdo the other.

When the men paint their thighs, legs and breast, they, generally, after laying on a thin shading coat of a darkish colour, and sometimes of a whitish clay, dip their fingers' ends in black or red paint, and drawing it on with their outspread fingers, bring the streaks to a serpentine form. The garments of some of their principal actors are singular, and decorated with such a number of gewgaws and trinkets, that it is impossible to give a precise description of them. Neither are they all alike in taste, every one dressing himself according to his fancy, or the custom of the tribe to which he belongs. While the women, as I have already said, have thimbles and little bells rattling at their ancles, the men have deers' claws fixed to their braced garters or knee bands, and also to their shoes, for the same purpose; for they consider jingling and rattling as indispensably necessary to their performances in the way of dancing.

The notion formerly entertained that the Indians are beardless by nature and have no hair on their bodies, appears now to be exploded and entirely laid aside. I cannot conceive how it is possible for any person to pass three weeks only among those people, without seeing

1:Heckewelder M-5 (ca. 1800)1819
NM7 Delaware NM7

lieved them to be celestial beings, began a solemn dance, in order to propitiate them. It is not uncommon for men who are deprived of the light of revealed religion, to believe that the divinity will be pleased with the same things from which they themselves receive pleasure.

It is a pleasing spectacle to see the Indian dances, when intended merely for social diversion and innocent amusement. I acknowledge I would prefer being present at them for a full hour, than a few minutes only at such dances as I have witnessed in our country taverns among the white people. Their songs are by no means unharmonious. They sing in chorus; first the men and then the women. At times the women join in the general song, or repeat the strain which the men have just finished. It seems like two parties singing in questions and answers, and is upon the whole very agreeable and enlivening. After thus singing for about a quarter of an hour, they conclude each song with a loud yell, which I must confess is not in concord with the rest of the music; it is not unlike the cat-bird which closes its pretty song with mewing like a cat. I do not admire this *finale*. The singing always begins by one person only, but others soon fall in successively until the general chorus begins, the drum beating all the while to mark the time. The voices of the women are clear and full, and their intonations generally correct.

Their war dances have nothing engaging; their object, on the contrary, is to strike terror in the beholders. They are dressed and painted, or rather bedaubed with paint, in a manner suitable to the occasion. They hold the murderous weapon in their hand, and imitate in their dance all the warlike attitudes, motions and actions which are usual in an engagement with the enemy, and strive to excel each other by their terrific looks and gestures. They generally perform round a painted post set up for that purpose, in a large room or place

6:Harrington E-5 (1907-1910)1921
NM7 Delaware NM7
Lenape

this being was made guardian by the Creator of all the wild animals of the forest, and is sometimes seen riding about on the back of a buck, herding the deer; but he lives in a range of rocky mountains above the earth. His face is large and round, the right half being painted red, the left black, while his body is covered with long dark hair like that of a bear. Unlike most of the deities in the Lenape pantheon, he is represented by a "graven image," a huge wooden mask, painted half red and half black (fig. 1); which is left in charge of some family who

FIG. 2.—Rattle of turtle-shell used by Misi'ngw. (Length, 16.7 in.)

6:Harrington E-5 (1907-1910) 1921
NM7 Delaware NM7
Lenape

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tawny, about the color of an Indian's skin, with an extravagant mouth, cut very much awry; the face fastened to a bear skin cap, which was drawn over his head. He advanced toward me with the instrument in his hand, which he used for music, in his idolatrous worship, which was a dry *tortoise shell* with some corn in it, and the neck of it drawn on to a piece of wood, which made a very convenient handle. As he came forward, he beat his tune with the rattle, and danced with all his might, but he did not suffer any part of his body, not so much as his fingers, to be seen."

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With the exception of one minor point, the "wry mouth," this would be a good description of the MIsi'ng^{w} outfit used until recently by the Lenape in Oklahoma (pl. II). On the following page, Brainerd mentions "images" which seem to be the MIsi'ng^{w} faces carved on the posts of the Big House.

Zeisberger[20] also refers to the masks in these words:

"The only idol which the Indians have, and which may properly be called an idol, is their *Wsinkhoalican*, that is Image. It is an Image cut in wood, representing a human head in miniature, which they always carry about them either on a

6:Harrington E-5 (1907-1910)1921
NM7 Delaware NM7
Lenape

When the people file into the Big House, the few that still have them dressed in their best Indian costumes carefully preserved for such occasions (pl. I), the members of this leader's clan always take their seats on the north side, the other

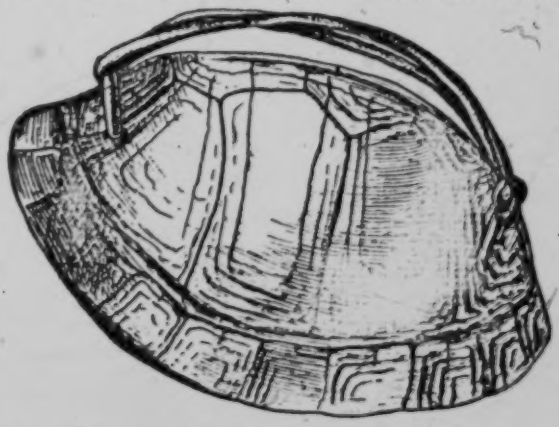

FIG. 9.—Rattle of land-tortoise shell, used by celebrants at the Annual Ceremony. (Length, 4.2 in.)

two clans in the west end and the south side. Men and women, however, do not mingle, but sit separately in the space allotted to their common clan. The diagram (pl. VII) shows the seating of the clans when the ceremony is

6:Harrington E-5 (1907-1910) 1921
NM7 Delaware NM7
Lenape

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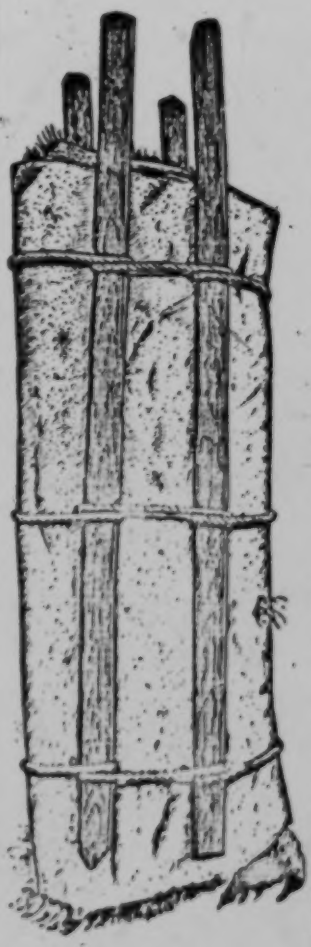

"brought in" by a member of the Wolf division.

After the chief's speech, the leader arises from his place just north of the central post, and, rapidly shaking a rattle (*taxo'xi cowŭni'-gŭn*) made of a box-tortoise shell (fig. 9), recites his vision in a high monotone, word by word. After he utters each word, he pauses an instant to give the singers sitting at the rolled dry

FIG. 10.—Drum made of dried deerskin used at the Annual Ceremony. (Length 38.2 in.)

6:Harrington E-5 (1907-1910)1921
NM7 Delaware NM7
Lenape

pole (shown in frontispiece), east of the Big House, and are used in the feasts at the close of every night's meeting until the gathering disbands.

NEW FIRE

Every night the usual program is repeated until the ninth. On this night a new fire is kindled with the sacred pump-drill called *tu^{n}da'i wăhe^{n}'ji manĭ'towŭk* or "Fire maker of the Manĭ'tos" (fig. 8), and the ashes of the old are carried out through the west door of the Big House, which is used only for this purpose (among the Unami), and is usually kept closed. The new fire seems to symbolize a fresh start in all the affairs of life.

USE OF CARVED DRUMSTICKS

Also on the ninth night, before the singing begins, they bring out the two ancient drumsticks (*pa kŭ^{n}di'gŭn*), carved with tiny human heads, one male and one female (fig. 11), to use in place of the cruder sticks used before, which are marked only with a rude cross (fig. 12, *a*).

[Text continues on page 103]

6:Harrington E-5 (1907-1910) 1921
NM7 Delaware NM7
Lenape

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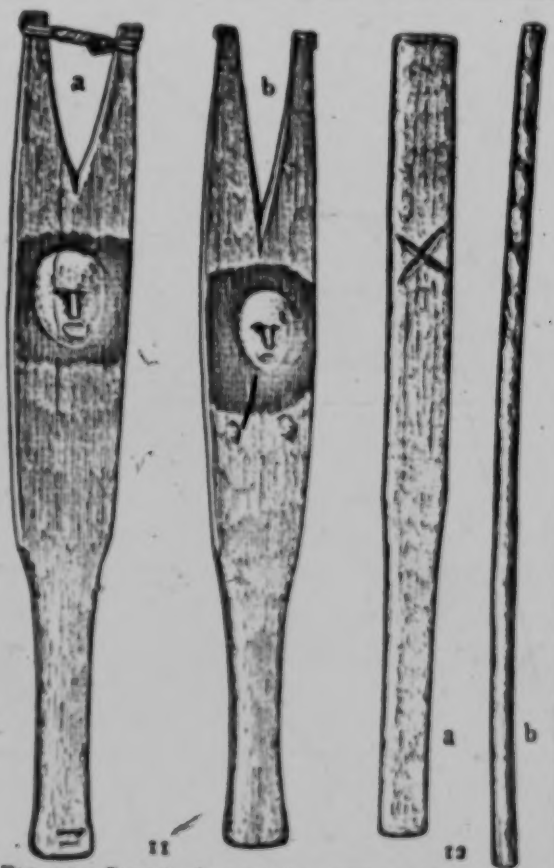

FIG. 11.—Sacred drumsticks, used at the Annual Ceremony in Oklahoma. (Length of *a*, 18.6 in.)

FIG. 12.—*a*, Plain drumstick used at the Annual Ceremony; *b*, Prayerstick. (Length of *b*, 18.9 in.)

6:Harrington E-5 (1907-1910)1921
NM7 Delaware NM7
Lenape

At this time, also, twelve prayersticks (*ma'tehi'gun*) are distributed—six plain and six striped ones (fig. 12, *b*)—by two of the male attendants, each with six, one man starting from each end of the Big House and proceeding in a trot to distribute the sticks while the drum is beaten, and the people, holding up their hands, cry the prayer word "*Ho-o-o!*"

Both drumsticks and prayersticks are used every night from this time on. If t so happens that the plain sticks do not fall opposite each other (or on opposite sides of the house), they must all be picked up again and redistributed. After this, those who have received a stick raise that instead of their hand, when they repeat the prayer word "*Ho-o-o!*" and carry it when they dance.

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TURTLE RATTLES

At this time, too, all who own turtle rattles such as are used in singing the visions (fig. 9), are requested to bring them in to the meeting, when they are placed in a row on the north side, in

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6:Harrington E-5 (1907-1910) 1921
NM7 Delaware NM7
Lenape

front of the man who, as the Indians phrase it, "brought on the meeting." The backs of the turtleshells are all measured with strings of wampum, which are cut off in lengths corresponding with the lengths of the backs.

Then the owners are called to get their turtles and wampum, which is supposed to be their pay for bringing them to the meeting. As each takes up his turtle, he shakes it, and if it does not sound well, then the people laugh, and the owner, abashed, takes his property out of sight as soon as possible.

PHRATRY PRAYERS

Then they call up six men, two from each of the three phratries—Turtle, Turkey, and Wolf. Each goes outside and cries the prayer word "*Ho-o-o!*" twelve times, holding up his left hand. When the first one returns, he is given one yard of wampum, and divides it with the other five. This is done each night until the end.

6:Harrington E-5 (1907-1910) 1921
NM7 Delaware NM7
Lenape

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and generally in October, in the full moon, and lasts not less than 12 days for each part. The tribe is divided into three clans, and each clan has to go through the same part, so the dance is sometimes 36 days long, but sometimes the second and third clans do not dance more than 6 days each.

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"The Turtle clan usually lead or begin the dance. A tortoise shell, dried and beautifully polished and containing several small pebbles, is placed in the southeast corner near the door in front of the first person. If he has anything to say he takes the shell and rattles it, and an answer comes from the south side of the temple from the singers, who strike on a dried deer's hide: then the party who has the tortoise shell makes an address or talk to the people, and thanks the Great Spirit for blessings, and then proceeds to dance, going to the right and around the fire, followed by all who wish to take part, and finally coming to the center post he stops there; then all the dancers shake hands and return to their seats. Then the shell is passed to the next person, who dances or passes it on, as he chooses.

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"On the third day of the dance all men, both married and single, are required to keep out of the company of women for 3 days at least. They have a doorkeeper, a leader, and 2 or 3 parties who sweep the ground floor with turkey wings, and who also serve as deacons. The

[356]

6:Harrington E-5 (1907-1910)1921
NM7 Delaware NM7
Lenape

ARRANGEMENT OF THE BIG HOUSE

Like the Unami Big House, that of the Minsi had a large central post bearing carved faces; but, unlike that of the Unami, there was a second short post,

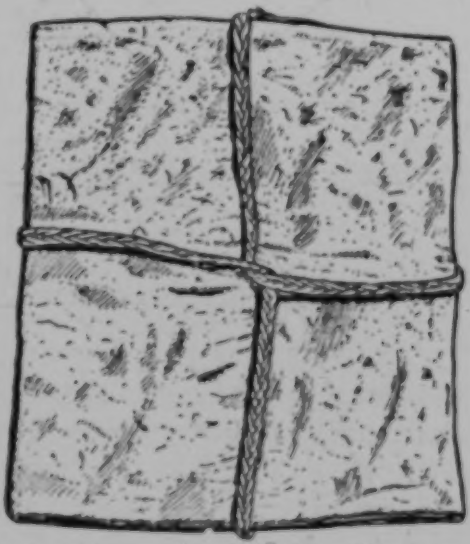

FIG. 14.—Drum of dried deerskin, Minsi type. E. T. Tefft collection, American Museum of Natural History. (Length 16.7 in.)

near the central one, upon which was hung, for each ceremony, a raw fresh deerskin with the head and horns at the

6:Harrington E-5 (1907-1910) 1921
NM7 Delaware NM7
Lenape

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top. This feature, however, corresponds with the second form of the Annual Ceremony noted among the Lenape in Oklahoma and also recorded by Zeisberger in Pennsylvania. Near this central post the singers sat, and beat with four carved sticks upon a dry deerhide folded into a square, in lieu of a drum (fig. 14), differing from the Unami form, which is a rolled dry deerskin upon which are tied several slats of wood (fig. 8). The drumsticks are flat, resembling those of the Unami, as each bears a face carved upon one side, but differ from them in the form of the forked end, and in width. Some, it is said, represented women, the breasts being indicated as

FIG. 15.—*a*, Drumstick, Minsi type; *b*, Prayer-stick. E. T. Tefft collection, American Museum of Natural History. (Length of *a*, 19 in.)

6:Harrington E-5 (1907-1910)1921
NM7 Delaware NM7
Lenape

among the Unami, but this feature does not appear in the set collected by the writer at Grand River reserve (fig. 15,*a*), which the Indians said were representative of the Minsi type.

There were two poles laid along on each side from end to end of the Big House to divide the dancing place in the center from the sitting places on the side, which were covered with a special kind of leaves. Along these poles twelve little sumach sticks (fig. 15, *b*), peeled and painted, were laid for twelve people to hold in their hands, and tap on the poles in time to the music. There were also provided a turtle rattle, which was placed at the foot of the central pole; a fire-drill which Nellis Timothy thinks was worked on the "pump-drill" principle, like that of the Unami, and a lot of entirely new and unused bowls and spoons of bark. Unlike the Unami custom, both doors of the Big House were used, the people always going in at the east door and coming out at the west, and here also (like the Unami) the ashes

6:Harrington E-5 (1907-1910)1921
NM7 Delaware NM7
Lenape

RECITAL OF VISIONS

The first man to relate his vision (my informant did not remember whether he was the one who "brought in" the meeting or not) took up the turtle rattle from its place at the foot of the post and began to shake it rapidly, while the singers struck the drum of dry hide. He then recited the story of his vision of power, still keeping the rattle shaking, following this with his dance song, at the same time dancing and rattling the turtle-shell.

Any one who wished to dance was supposed to give wampum to the vision-teller for the privilege. Some who were well off would give him an entire string, others merely a few beads. These the vision-teller would take, when he had quite a handful, to two officers who sat in a corner of the building, whose duty it was to count the wampum, after which it was kept by the chief or leader. Sometimes if a poor person who had no wampum wished to dance, they would give him some to pay the vision-teller.

6:Harrington E-5 (1907-1910)1921
NM7 Delaware NM7
Lenape

"In the old religious ceremonies of the Delawares at Grand River a very peculiar drum was used, a dry skin folded in rectangular form and beaten with four sticks, each bearing a tiny human head carved in relief (fig. 15, *a*). I secured the set of four original sticks from Michael Anthony (*Na'ukŭma'oxa*), and employed him to make me a reproduction of the drum (fig. 14) as the original had been destroyed. This he did, and in addition made six painted sticks (fig. 15, *b*) also used in the ceremony. The description of how these articles were used, pieced together from several Indian accounts, may prove of interest here.

"It appears that the Delawares of Six Nations Reserve formerly held what was known as a 'General Thanksgiving' ceremony called in Lenapé *Gitctla'kan*, twice a year, once in the spring and again in the fall. At these times it was customary to meet in the Cayuga long-house, borrowed for the occasion. At a certain point in the proceedings (I shall not attempt a consecutive description from

6:Harrington E-5 (1907-1910)1921
NM7 Delaware NM7
Lenape

those known to be 'sober and honest' among the crowd in the long-house. If any person wishing to dance failed to get invitation wampum, it was his privilege to ask for one of the bunches, which was given him if he was considered qualified. The first man receiving wampum arose first; then the others, until the dancers were all on the floor. It is said that this dance, which sometimes lasted all night, did not circle around like most of the Iroquois dances, but each performer remained in about the same spot.

"I was told that in this dance a small rattle without a handle and made of turtleshell was used, probably like the box-turtle rattle still used in the Annual Planting Dance by the Seneca and Cayuga."

WAUBUNO'S VERSION

The only extended account in print, known to the writer, of the great ceremonies of the Minsi, beside his own, quoted above, is that furnished by John Wampum, known as Chief Waubuno,[81] which reads as follows:

6:Harrington E-5 (1907-1910)1921
NM7 Delaware NM7
Lenape

shaking the turtle rattle (fig. 18), which resembles those used in the Big House, while the audience kept time to his song by uttering "*Hu-hu-hu-hu!*" The nature of the song the writer was unable to learn, but, like the chants of the Bear

FIG. 18.—Rattle of land-tortoise shell used in the Otter Rite. (Length, 3.9 in.)

Ceremony, it probably was concerned with the singer's "dream helper." When he had finished, another man put on the skin and took up the chant, and so on until noon the next day, when the ceremony was brought to a close and all

6:Harrington E-5 (1907-1910) 1921
NM7 Delaware NM7
Lenape

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end to end, representing the spirit road. A small water-drum made of a piece of deerskin stretched over a crock, as seen in pl. IX, a nicely carved drumstick, an eagle-feather fan for brushing all evil influence away from each devotee as he enters or leaves the ceremony, and a supply of dried peyote, dampened and crushed in a mortar, are all necessary for the ceremony. Each devotee, moreover, must be supplied with a decorated gourd rattle of his own.

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Officers.—The only officers needed for this rite are a "Road-man" or speaker, who sits in the west, just opposite the door, and a fire guard stationed at the door, whose duty it is to keep the fire burning, and to brush with the feather fan the devotees as they enter. This is illustrated in the colored plate (pl. IX), which represents also the "Road-man" guiding a newcomer to a seat.

Conduct of the Ceremony.—When all are gathered in the tipi, the leader first passes around a fragment herb which the people chew and rub over hands and

7:Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
Lenape

THE OPOSSUM DANCE CEREMONY

Another family feast rite was *op·i′yk·a*n*, "Opossum Dance," also known by a sobriquet *suk'ce′p'ti·e′zk·a*n*, literally "black rump dance." For the latter designation no definite reason is given beyond stating that the woman who "owned" the dance and who took the leading part went through bodily movements supposed to represent the motions of an opossum in the throes of death. This was an inherited dream-revelation ceremony, owned by the descendants in the female line, of a woman who had long ago experienced a dream manifestation which imposed upon her and her posterity the obligation to perform the rite as an expiation for the benevolence of the animal that had appeared to her in vision form. Its procedure follows, as we shall see, the manner of the Big House Ceremony, in conformity with the definite Delaware pattern of religious performance.

The woman in this case was also a dame of tradition. The last time the ceremony was celebrated was during the early life of Wi·tapano′xwe's mother by a certain Mi·ma′ndi·, "Little Child," who had the distinction of being the last owner of the rite. Wi·tapano′xwe's mother had seen the ceremony enough to have been able to imitate in part the songs sung by Mi·ma′ndi·.

The Opossum Dance was, as previously noted, one of spiritual significance. It was opened with an address by a chief of another group and concluded with a feast. It was not known particularly as a ceremonial group- or clan-feast, although it was the possession of women in a definite family, and so may be said to be restricted to "clan" proprietorship. The singers were invited by the owner and chosen from members of the group with which she stood in a joking relationship, the group of her father. The accompaniment was provided by the water-drum, said to have been a clay pot with a hide stretched over its mouth. The singers occupied the usual place for musicians at one side of the dance area or

7: Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
Lenape

by saying that it is a pleasure dance and is given before starting on the chase. The informant regards it as a special rite not falling into the series of devotional or medicine performances in which visions are recited. The dance is a dramatic pantomime of the buffalo in their wallow, intended to procure success in the hunt.

The equipment for the dance is the pot drum or kettle drum. Adams refers to a drum consisting of a dried skin, stretched over poles, upon which to beat. The performers wear a special dress for the head, known as the horned fur-headband, a wide band of fur, otter or buffalo preferably, having short polished horns attached to each side over the ears of the wearer. The male performers smear the forelock and the parting of their hair with moistened clay. This is to symbolize the bulls disporting themselves in the mud wallow which I imagine needs no further description to readers. They also paint their faces yellow and smear clay on their bodies as far down as the belt. The informant also added that the men could wear the feather bonnet of the Plains type with buffalo horns attached to the sides. Both informants, Wi'tapano'xwe and Adams, mention the cleared and hard beaten dance-space, the preparing of a fire in the center, the erection of a cross-pole upon two forked posts driven into the earth at each side of the fire, from which are suspended two large kettles full of boiled hominy. The drummers and singers are seated on a log bench on the north side of the dancing space.

The personnel of the dance consists first of all in having a sponsor for the occasion in the form of some man who assumes responsibility for its proper conduct. He then selects his assistants, male and female, from members of his own ceremonial group (Turkey, Wolf or Tortoise). One of the men selected is to be the singer and he may have a couple of helpers. We are told that other men also who know the songs or those who may wish to learn them would be permitted to sit with the musicians and rehearse with them.

The procedure in the Buffalo Dance is to emulate the behavior of the buffalo as the animals are conceived as con-

7:Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
Lenape

The Spring Dance may be called to performance by a chief of any one of the three ceremonial social groups, Wolf, Turkey or Tortoise. It is he who is responsible for the prayer which opens the event. Besides the prayer or invocation, he is expected to deliver a sermon before the dancing begins, the text of which follows the general pattern of such declamations among the more devout Indians over the whole Algonkian-speaking area, as I have had occasion to observe it. In this talk he tells the people that they must conduct themselves as is proper in a ceremonial dance, to show respect to the aged, to reverence the purpose of the dance and game and at the same time to extract as much good and enjoyment out of it as possible because the Creator intends for them to have it as a period of enjoyment. He sagely observes in closing that the Creator looks upon his people as his children and wishes for them to enjoy themselves as such without causing trouble.

In recent times the reduction of the rite to a mere football game seems to have been the tendency among the Oklahoma Delawares. The main officer is the fire guardian and dance promoter known by his office as *pu'tcəl*, who lectures the participants cautioning them against drinking, violence, scuffling or the leveling off of grudges during the game and dance. The dance song is accompanied by the water-drum. There are both women's dances and the ordinary "Stomp" or leading dances, and then mixed dances continuing through the night. The concluding dance is the parting dance, the so-called Drunken Dance, which terminates all Delaware social dance gatherings and takes place just before the break of dawn (see p. 98).

After the first night of the dance it is held over again for several nights, usually taking place the last of each week, the dance lasting over Saturday night.

The general details of the football game are as follows. The opposite sides are composed of an equal number of men and women. There are two goals, one at each end of the smooth area known as the football ground. The goal poles are two uprights eight or nine feet in height set about four

7: Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
Lenape

535 the Cherokee Dance, others the Shawnee Dance, the Woman's Dance and so on, differentiated chiefly through their songs, all falling under the classification of Stomp, Social, or Round Dances, the favorites of the various tribes now domiciled in Oklahoma.

STOMP DANCE, *Ni·ka°'n'ka°n*, "LEADING DANCE"

534 The procedure normally among the Delawares in carrying
535 out the features of the widespread Lead, or Stomp Dance, seems to be for the leader to head the column of dancers without shaking time with the hand rattle. The drum is not called for. Despite the supposition that these dances emanated from the cultural influence of the Creeks, it appears that, unlike the latter, the Delawares did not show the feature of having the women, who dance immediately behind the leader, wear the cluster of tortoise shell leg-rattles. Nevertheless a specimen of Box Tortoise shell (Plate 4), arranged to be tied to the leg of a dancer was obtained in Oklahoma from Tom Long Bone who indicated that it had been worn attached to the leg of a dance-leader in social dances.

The garter rattle of deer hoofs attached to a leather strip tied below each knee around the leg is shown in Fig. 3. The hoofs are strung around the leather on thongs, two or three in each cluster. This jingler is asserted to have been worn only in Social dances by Joe Washington who owned it. Another specimen, from Wi·tapano'xwe, has a cluster of thirty pendant deer hoofs strung in the center half of the leather leg band eight inches long and three wide with double tie strings (Pl. 4).

535 The major personage of these dances is the *ne'ni·ka°'nka°s*, "dance leader," whose function is to head the line of dancers of both sexes and all ages who follow him in single file as he leads in a circle turning from right to left. The Delaware
293 dance leader may also employ a short decorated stick or wand
535 held upward in the hand to accent his movements. Some
532 six or seven specimens of the leaders' wands, obtained from the Washington family, are interesting and beautiful. They range between two and two and a half feet in length, decorated

7:Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
Lenape

PLATE 4

[Facing p. 96]

POSES SHOWING MANNER OF USING RATTLES IN RITES.

Left, Turtle shell hand rattle as held in Dream Recitation Rite. Right, Deer hoof knee or garter rattles as worn in Social Dances.
(Photo by F. S. Speck.)

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7:Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
Lenape

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FIG. 3. DEER HOOF KNEE OR GARTER RATTLES WORN BY MEN IN SOCIAL DANCES (length, twelve inches). (Collection of S. W. Pennypacker.)

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The only other apparent change in the tabulation of the accounts of the different periods is the possession of the drum (466). Roger Williams stated that the Indians had no drums but that he had known one to make a good drum in imitation of the English. This may have been true, but it is most improbable that the spread of the drum over the entire continent can be attributed to its introduction by Europeans, especially in view of its known prehistoric use by certain tribes of Indians. The aboriginal possession of the flute is more questionable than that of the drum (470). This wind instrument was not reported before the third period.

Summary

Before summarizing the analysis of the culture chronology of the Delaware it may be well to state that no one is more keenly aware than I am of the unsatisfactory nature of some of the source material. This material must be utilized, however, in a study of cultural change extending over the number of years that this one does. I have endeavored to avoid the many pitfalls engendered by the use of this material. Items that had to be watched particularly were the subjective nature of some of the elements and the diverse use of terms by different authors. Four hundred and thirty-eight elements were considered cultural and comparable. This total eliminates elements on which there is information from only one period, elements on constitution, and elements giving ages within limits.

One of the first things to be observed in a perusal of the tabulation of accounts is the relatively small number of elements on which there is a complete disagreement between sources and informants. There are only twenty-three cases out of 438 elements in which the statements of one of the informants is not in agreement with at least one of the sources. Fifteen of the twenty-three elements represent changes. The remaining eight cases, or approximately two per cent of the total, are the only elements on which the informants' accounts as a whole deviate from those of the sources. This correspondence validates the use of data remembered by informants even though they may have

10: Speck E-4, 5 (ca. 1925) 1931
NM7 Delaware NM7

534
532
237

Fig. 7—Rattle of turtle-shell used by Mesl'ngw. (Length, 16.7 in.). After Harrington.

Fig. 8—Central post of Ceremonial House showing carved face. After Harrington.

10: Speck E-4, 5 (ca. 1925) 1931
NM7 Delaware NM7

the part of custodian.[1] Harrington felt that this was the "most remarkable deity of the Lenape," who was "made guardian by the creator of all the wild animals of the forest, and was sometimes seen riding on the back of a buck, herding the deer; but he lived in a range of rocky mountains. His face is large and round, the right half being painted red, the left black, while his body is covered with long black hair like that of a bear."[2]

A certain amount of supernatural ability seems to be required of the individual who is to wear properly and display the mask. One who has this spiritual quality to a high degree finds himself able to see as well when wearing the mask, despite the smallness of the eye-openings, as though he were bare-eyed. His spiritual power, we are told, is thus tested; he partakes of the qualities of the prophet, kaci·la'·u "great man." Other notes on the wearing of the mask are to be found in the text, page 93.

Before passing on, however, reference should be made to customs concerned with the mask recorded by the authors mentioned above. Zeisberger describes this as follows:

"The only idol which the Indians have, and which may properly be called an idol, is their Wainkhoalican, that is image. It is an image cut in wood, representing a human head, in miniature, which they always carry about them either on a string around their neck or in a bag. They often bring offerings to it. In their houses of sacrifice they have a head of this idol as large as life put upon a pole in the middle of the room.[3]

Brainerd had occasion to observe the performance of the Mask-Spirit in 1745, on the upper Susquehanna, and wrote of the appearance of the Mask Dancer with "a coat of bear skins, dressed with the hair on, and hanging down to his toes; a pair of bear skin stockings; and a great wooden mask painted, the one half black, the other half tawny, about the color of an Indian's skin, with an extravagant mouth, cut very much awry; the face fastened to a bear skin cap, which was drawn over his head. He advanced toward me with the instrument in his hand, which he used for music, in his idolatrous worship, which was a dry tortoise shell with some corn in it, and the neck of it drawn on to a piece of wood, which made a very convenient handle."[4]

There seems, however, to be something omitted in recording these facts. A much more intimate connection between the mask itself and

[1] A hunter's taboo, founded supposedly upon some ancient principle of altruism, is that the first deer or other animal killed by the hunter be not eaten. The meat is given to some older person. The slayer never gets even a bite. Some phase of this rule is to be noted for every northern Algonkian tribe, though in no case have I as yet been fortunate enough to elicit a religious reason for it among the hunters who follow the practice.

[2] Harrington, I, p. 32-33.

[3] Zeisberger, op. cit., p. 141.

[4] Brainerd, op. cit., p. 237.

10: Speck E-4, 5 (ca. 1925) 1931
NM7 Delaware NM7

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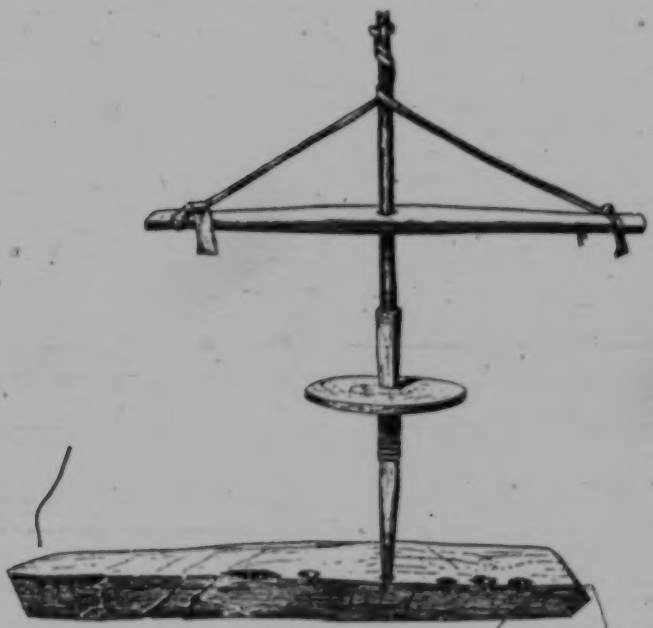

Fig. 14—Ceremonial fire drill used at the Big House Ceremony. (Length of shaft, 29.5 in.). After Harrington.

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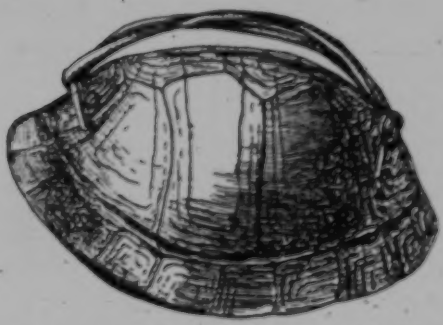

Fig. 15—Rattle of land-tortoise shell, used by celebrants of the Big House Ceremony. (Lenth 4.2 in.). After Harrington.

10: Speck E-4, 5 (ca. 1925) 1931
NM7 Delaware NM7

vided illustration and granted access to the specimens for description, the accompanying plates and figures are made possible for our study. Other reproductions are from specimens being acquired in the Delaware collections in the State Museum at Harrisburg.[1]

The articles constituting the material equipment of the ceremony require some comment since reference is so frequently made to them in the text, although their proper description would fall under treatment in a study of Delaware material culture. Wi·tapano'xwe has, moreover, given us some additions to knowledge regarding these objects which I shall refer to briefly now, while reserving some explanatory remarks pertaining to them for the footnotes accompanying the translation.

The shell rattles (taxko'xk^{e}) (figs. 2, 15) with which the men who recite their visions accompany themselves by sidewise motion of the arm are constructed of the dried shell of the box tortoise (Cistudo). A leather thong is fastened through holes in the top shell, beneath which the fingers pass so that the curve of the shell fits the palm of the hand. Both the dance leader who is reciting his vision and the man close by his side, who chants the responses to the song of the leader, carry the handrattles. The leader's rattle is, by traditional ruling, smaller than that of his associate.

The peculiar Delaware hide-drum (po$_{\chi}$on·i'k·an), (fig. 19), which was also known to the Munsee, has called forth some attention from Harrington. This instrument of percussion is simply a dried deer-skin folded and bound with cordage that fastens two long wooden slats to opposite sides, its length is thirty-two inches. The beaters are more interesting as ceremonial objects. During the nights of the annual performance up till the ninth, the drum batons (pa$_{\chi}$kandi'k·an) are plain bars of oak 16 inches in length with no other mark on them than a figure X carved on the upper side. The figure is said to symbolize the crossroads on the pathway of the soul (see page 174 and figs. 17, 22, 26). On the ninth night, however, the plain drum-beaters are put aside and their place is taken in the subsequent acts of the ceremony by the sacred beaters (pa$_{\chi}$kandi'k·an la$_{\chi}$a'uai·tci·k "forked-ones").[2] This substitution is an allegory of the increasing sanctity of the rites as they progress from the beginning, until reaching the ninth night the worship has approached so near the seat of the Great Spirit in his twelfth tier of heaven that the ceremony assumes a more formal phase, and appears with its equipment in ceremonial full-dress. The sacred batons (fig. 22, a, b) bear on their upper sides carvings of the human face in high relief with the symbolical red and black paint on the right

[1] Mention should be given to the illustrations of most of these objects in Harrington's study of Lenape religion and ceremonies.

[2] These sacramental objects are kept in the custody of the chiefs of the Tu'kwa·it (Wolf) group.

10: Speck E-4, 5 (ca. 1925) 1931
NM7 Delaware NM7

and left halves, respectively. The one also has carved representations of the female breasts. Harrington secured information explaining that these drum-beaters symbolized the male and female worshipers, but we cannot be so certain of this in view of the possibility that they may be representations of male and female deities, the "grandfathers" and "grandmothers" of the Delawares. The sacred drumsticks are also cut to have forked ends as the illustrations show. For this morphological feature Witapano'xwe knew of no positive explanation unless it represents the forks in the pathway of the soul. Harrington suggested that it was to make a louder sound. Specimens made by the informant are shown in fig. 20. Pin oak was the wood used. The faces are designed to bring out male and female lineaments.

Reverting for a moment to a consideration of the drum it is worth noting that the Delawares use neither the hollow log-drum nor the water-drum in the Big House ceremony although both are known in connection with other dance performances in the tribe.

The prayer sticks (ma'mendahi'k ana', plural) "means of earnest supplication" (fig. 24) are peeled wands about 18 inches long, twelve in number, six decorated with spirals encircling them burnt on their surface, six undecorated. On the ninth night likewise these wands are introduced into the prayer feature of the ceremony. The worshipers, who up until this night have simply raised their hands when giving voice to the prayer call when grouped around the center post, now raise their hands pointing toward the images of the great spirit on this post with the prayer wands. Here again we learn that the extra reach afforded by the sticks is symbolical of the greater height in the heaven-strata that has been reached in the progress of the worship.

The fire drill sang"hi'k an),[1] figs. 14, 16, the wooden corn mortar (k'ho'k an) and pestle, or "long pounder" (kwon u'son e'k"), fig. 23, the paint, ola"man)[2] the "paint dishes" (ola'manalo'k e's), fig. 21, the feathers, (fig. 18), and other articles whose use is called for as the ceremony advances, are to be mentioned with explanatory observations in the footnotes accompanying the translation. These objects have a positive sanctified value as they function in the ceremony. The Delawares hold them in high esteem as symbols of the natural culture with which they were endowed by the Great Spirit before the coming of Europeans with their sacrilegious mechanisms, which latter are as far as possible held as taboo within the Big House itself and even on the premises. The same exclusive principle is carried out in respect to European foods. Even mussel shells are used as spoons.

A partly sanctified character is also ascribed to certain games which are permitted during the course of the ceremony. While the mem-

[1] sa'ggowe, "something that makes a ringing noise," denoting the sound of the fire-drill when in use.

[2] A generic term for "red paint" known everywhere among northern and eastern Algonkians with little variation.

10: Speck E-4, 5 (ca. 1925) 1931
NM7 Delaware NM7

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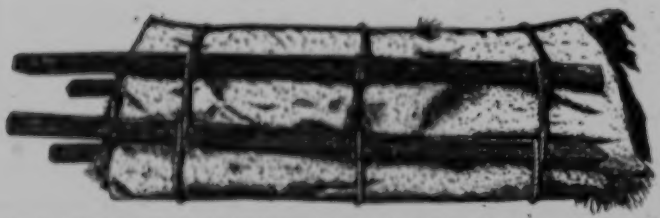

Fig. 19—Drum made of dried deerskin used at the Big House Ceremony. (Length, 26.2). After Harrington.

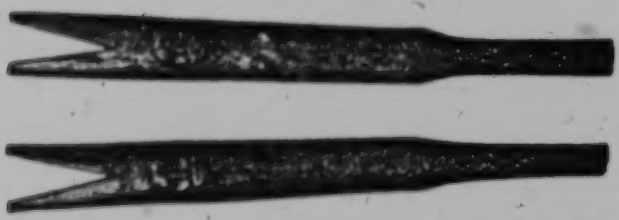

Fig. 20—Delaware drum beaters used on ninth night of ceremony. (Hist. Com. of Pa.)

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Fig. 21—Paint-dish of bark, used at the Big House Ceremony. (Length, 2.2 in.). After Harrington.

10: Speck E-4, 5 (ca. 1925) 1931
NM7 Delaware NM7

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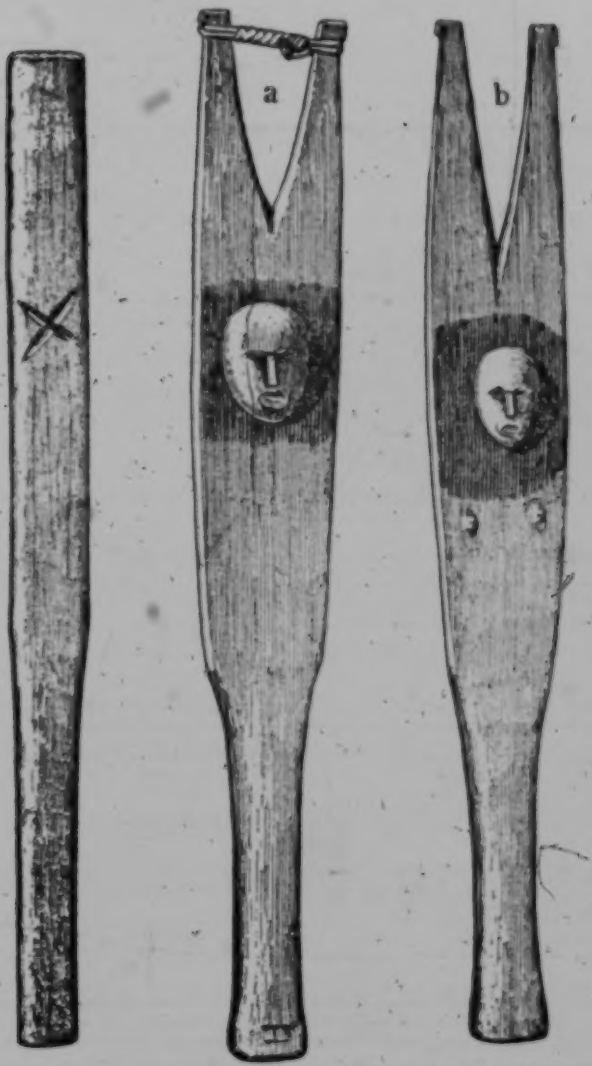

Fig. 22—Plain and Sacred (a and b) drumsticks used at the Big House ceremony in Oklahoma (Length, 18.6 in.). After Harrington.

10: Speck E-4, 5 (ca. 1925) 1931
NM7 Delaware NM7

Here on each side three tents[1] are provided. In the first[2] there camps the leading Attendant, from here outwards the rest of the Attendants. When any one of these Attendants does not serve, he can hire a substitute to provide fire-wood or to sweep in the Big House, and occasionally to cook.[3] 539X 796

[1] hemsi·k as'wona', "cloth houses" (plural).
[2] Meaning nearest to the door of the Big House.
[3] For the service he pays in wampum.

The Delawares were given the Mask-Image[1] so it became the rule that whoever owns that mask should take it into the Big House each year, that mask, because it is he who has complete control over all the wild animals. And it is said that our grandfather[2] is believed to walk around early each morning. Now here he goes about frightening unruly children. When the "one who is our grandfather begs," the child is taught that he shall pay a plug of tobacco so that he will not scare them. 539X 796 778 [176]

If the person who assumes to wear the mask is able to see clearly[3] for a long distance it is said that he is a man of power. He carries a turtle-rattle[4] and a staff of twisted wood.[5] When the mask makes his utterance it resembles a horse whinnying, and when he makes signals using his turtle-rattle, then they give him tobacco. Customarily he kicks at persons. Here in a pouch he carries that tobacco. Every child customarily is taught that he gathers snakes and throws them into that pouch in order that no one may steal our grandfather's tobacco. And it is also said that our grandfather keeps guard over all so that no one may be overcome by disease. That also is the teaching in reference to the spiritual doctrine of the Mask-Image. [293]

[1] The following passage refers to the mask image mo·l'gholi·k an about which something has been said in the introduction. The composite character of the annual ceremony is shown by the admission of this rite into the ceremony complex in honor of the one who "has control over all the wild game."
[2] The spirit represented by the mask also falls into the classification of consanguinity, and is so addressed.
[3] This evidence of personal power has already been dealt with (page 41).
[4] The rattle referred to is not the small hand rattle carried by the reciter of visions but a large instrument made of a snapping-turtle shell provided with a wooden handle (16.7 in. in length) suggestive of the rattle employed in Iroquois dance accompaniments. Harrington describes and illustrates one of these Delaware instruments (1, pp. 32, 36; fig. 2). (See fig. 7, p. 38). [534]
[5] The distribution of the walking staff as a ceremonial baton and its function in the ethnology of the eastern tribes has been generally overlooked by investigators yet we find evidence of its use over a wide area in the formalities of native behavior among both the Algonkian and Iroquois,—not to overlook the fact that the Delawares imagine the Great Spirit to possess one, the same being symbolized by the center post in the Big House. The Delaware designate the staff by alaehoan (cp. Malecite, abato'won). [293]

When the worship ceremony begins everyone is instructed to wear things conforming strictly to Delaware style, such for instance as the 539X 796

10: Speck E-4, 5 (ca. 1925) 1931
NM7 Delaware NM7

Two shell-rattles they make of a wild creature.[1] One they call the leading rattle and the other, greater in size, is called, traditionally, timber-terrapin. And those are used when they pray every night. Here just at the right hand side of the door they place these shell-rattles. When the Master of Ceremonies arrives he says, "Now then, my brothers and my sisters, now as we begin we are approached and touched by those man-i't-u who are carrying this ceremony of worship."[2] That is how they employ them there. And both the dance-leader and his follower each hold in their hands these shell-rattles when they are dance-leading. The leading shell-rattle does not have a great sound, but that of the follower has a great sound, it is said traditionally, for he does answer when they are rattling.[3]

[1] It has been mentioned how reverential it is to put to the service of man, the body parts of wild creatures—the native wild fauna which are "pure" by contrast with the defiled animals of a domestic nature. The rattles used by the dance-leaders who sing the recitatives of their visions are shells of (Cistudo) the Box Turtle.

[2] This is a synonym for the usual term, pa·tamwe·'k·an.

[3] For illustrations of these large and small rattles see figs. 2, 15.

Every year the old men hold a council. The day is named, it is talked over, and they decide who shall bring in the ceremony.[1] And they name the person who shall carry the six yards of wampum. And generally they name three men and three women Attendants going to see them.[2] They select the one who is willing to act as leading Attendant for the two Turkey group representatives, and the two Turtle clan representatives and the two Wolf group representatives are chosen.[3]

These leading Attendants, one and the same, belonging in the group of the Master-of-Ceremonies, he who opens the ceremony. Now when the Attendants have accepted the call, forthwith a shoulder-length of wampum they are given as a symbol of being blessed.[4] And announcement is made of what day in the future they shall go into camp at the Big House. When they finish cleaning this House[5] they also plaster it with clay and all then about outside rake it clean. Then

[1] This is the sacred duty of assuming full responsibility for the performance, the term temi·ke being a formal one.

[2] To inform them of appointment and secure their acceptance.

[3] In these terms denoting the triple social subdivisions of the Delawares (see discussion on p. 75), we encounter metaphorical conceptions of the animals designated. Thus pele' denotes a bird of the order Gallinae, typified in Delaware by the turkey cognate throughout northern and eastern Algonkian (bineo, Ojibwa, peleo. Montagnais-Naskapi, "partridge") l'uk owa'pgo, ' denoting the tortoise group (Testudinata) literally means "sticky heels," in allusion to the dragging motion of the curious, ponderous creature in lifting his hind feet from the ground. Tu'kewal·t, literally "round foot" is figurative for the quadrupeds which seem according to my information to include any of the mammalia.

[4] The term used is a formal religious phrase naxpango'ma·n not translated by a single word, but which I have rendered "being given as a symbol of blessing."

[5] The informant was undecided whether or not to use the term menda'en for the Big House, which is considered to be an old Munsee term.

11:Newcomb E-5 (1952)1956 NM7 Delaware NM7

My purposes in this article are to describe a fairly typical peyote meeting of the Delawares which I attended in the summer of 1952, and to discuss the changes which have occurred in this cult since 1930 when Petrullo made his study of Delaware peyotism (Petrullo, 1934).

THE BIG MOON PEYOTE CEREMONY

The Big Moon ceremonies of the Delawares are normally held in canvas covered tepees, generally in the cooler months of the year, but occasionally in hot weather. The reason for their seasonal nature is said to be in the interests of comfort; a tepee with a fire burning in it on a hot Oklahoma night is almost unbearable. Big Moon ceremonies are held on Saturday nights and last until Sunday noon. The peyote meeting I am about to describe was held on the farm of a Delaware, about ten miles east of the small town of Dewey, Washington County, Oklahoma. A tepee, about twenty feet in diameter, had been erected a few steps from the back door of the farm house. A bale of hay had been scattered about near the inside walls of the tepee; tarpaulins and quilts had then been spread over the hay, upon which the participants were to sit. In the center of the tepee was an oval depression, or fireplace, excavated to a depth of about six inches (Fig. 1). Extending from the fireplace were twelve lines or rays, made by scoring the hard ground to a depth of about half an inch. Within the fireplace, also scored in the earth, was a cross and at the intersection of its arms a heart-shaped figure. The fire, which was built over this heart, was made of twelve sticks interlaced in a V-shaped pattern with the open end towards the tepee entrance.

Just east of the fire, and lying along the long axis of the cross, was a stick of soft wood. One end was kept smoldering during the ceremony and was used to light corn husk-Bull Durham cigarettes. At the east end of the fireplace was a raised circular mound of hard packed earth. On the center of this mound, symbolic of the Sun, another heart had been scratched. On the opposite, or west side of the fireplace was the altar. This was an oblong, slightly raised, earthen area, on which was placed the ritual paraphernalia. In its center on a beaded cloth was a large, green peyote, or "Father Peyote." Just behind it a feathered and beaded peyote staff had been thrust into the ground. On the altar to the south of these objects was a glass bowl of green peyote, a kettle of peyote tea, and a leather bag of dried peyote buttons. To the north of "Father Peyote" on the altar was the drum used to accompany the singers (an old fashioned cast iron kettle, partly water-filled, and covered with a tightly drawn, wet, buckskin cover), and a bunch of sage

11:Newcomb E-5 (1952) 1956 NM7 Delaware NM7

made a full circuit of the tepee. Many of the participants pressed the sage lightly to various parts of their bodies before passing it along. The road-chief then passed corn husks and Bull Durham tobacco in the same direction, everyone rolling a cigarette. These cigarettes were lit from the smoldering stick which was kept in readiness to the east of the fire. After the cigarettes had been smoked in silence, they were collected by the fire-chief. The butts were placed on the altar. Peyote was then passed in the same clockwise fashion; the road-chief directed that four buttons be taken, either two dried and two green, or four of a kind. Peyote tea was also passed, some individuals smearing their body, face, and hair with the tea, as well as drinking it.

When the peyote had completed the clockwise circuit, and as the participants were going through the ordeal of eating it, the road-chief prayed. He then began the opening song, holding a gourd rattle in his right hand and the peyote staff in his left, the drum-chief accompanying him on the drum. After four songs were sung the road-chief passed the staff and gourd rattle to the man on his left, accepted the drum from the drum-chief, and drummed for the man on his left, who sang four songs. After each set of four songs, the gourd rattle and staff were passed in a clockwise direction to the next man who sang a set of four songs, the previous singer becoming the drummer. The singing and drum accompaniment continued until midnight. Between sets of songs some individuals asked for peyote and others asked for water. The water was kept by the fire-chief's side in an ordinary bucket. Occasionally someone would leave the tepee, first getting permission from the road-chief. On re-entering, which was only permissible between sets of songs, the fire-chief cleansed and purified these people by brushing them from the head and shoulders down the arms to the fingers with an eagle feather fan. They then went around the north side of the fire to the altar, where they touched "Father Peyote," and the road-chief brushed them in a similar manner with another eagle feather fan. Then they returned to their places.

About midnight the fire-chief raked the ashes from the fire for the first time. He did this by moving the burning sticks eastward, taking a special peeled stick about six feet long and smoothing out the embers. After they were smoothed, another stick, somewhat longer than the first, was used to divide the ashes along the long axis of the cross, the ashes being formed into two neat piles on either side of the fire. After this was accomplished the fire was returned to its original position, built up, and the whole depression was swept from west to east

796 Spirit. It lasts 6 days. It may be repeated by another person or family for a second 6 days, and so on until the feelings are satisfied. It has been known to last a month. The meeting is called by one of a certain class, who I presume correspond with the Keepers of the Faith of the Iroquois. They are called A-la-pa-cte, meaning *Dreamers*. The [346] people meet in a large house erected on purpose for this worship and used for nothing else. They build two council fires in the [614] house, and the people assemble by tribes, the Turtles by themselves, the Wolves by themselves and the Turks by themselves. They use belts of wampum and have many ceremonies. It would seem that this council or religious meeting was called by some one [346] person. The door of the house of worship must open to the east.

796 533 When they are assembled two singers [?] sit down to two dried and rolled up deer skins, with sticks in their hands to beat time. The leader, who is stationed on the right hand side of the door, gets up and [534] shaking a turtle shell rattle, comes in extemporizing verses which are adapted to the set tune of his choosing, to relate his dream. As he relates his dream in music, he dances, they sing the same time and beat time, and all who enter the dance, dance [535] the religious dance which altogether is called the Gum-mween. This is repeated day by day for six days. But the leaders change. When one has told his dream, he hands his rattle to the next one, who in like singing relates his dream in words of his own making, but sung in an old well known tune of his own choosing.

796 [262] Before the festival 12 hunters are sent out for deer's meat, as no other meat is allowed. About 9 each morning this meat is served to all. At sundown each day they have an exhortation from the oldest wise

Element	Occurrence																		
	12 T	K-A	Kio	Cum	Kit	Ab S	De 1	De 2	Win	No C	Cr 1	Cr 2	WRS	Ute	Gos	dPW	Tam
1. Staff of authority of leader	+	+	+	+	+	+	+	+	+	+	+	•+	+	+	+	+	+
2. "Cane" 3–5 feet long	+	+	+	+	+	•+	+	+	+	+	+	+	+	+	•+	+	+
3. Tufts of hair at top	+	•+	+	+	+	•+	•+		•–	+	+	•+	+	+	–	–	+
4. *Artemisia* tied near top or held along with cane	+	+	+	+	–	•+	–	+	–	+	+	•+	•+	+	+	+	+
5. Passed around	+	+	+	+	+	•+	+	+	+	+	+	+	•+	+	+	+	+
6. Always passed between drum and altar	+	(+)	+		(–)	+						(+)	(+)	+	+	+	+
7. Person holding staff leads singing	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
8. Rattle of leader	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
9. Gourd	+	+	+	+	+	+	+	+	+	+	+	•+	+	+	+	+	+
10. Decorated	+	+	•+	+	+	•+	+	+	+	+	+	+	+	+	+	+	+
11. Handle beaded	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
12. Tufts of hair on top	+	+	+	+	+	+	+	+	–	+	+	+	+	+	•+	•+	+
13. Rattle passed around	+	+	+	+	+	+	+	+	+	+	•+	+	+	+	+	+	+
14. Person singing shakes rattle	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
15. Individual rattle also used	+	+	+	+	–	–	+	+	–	–	+	+	+	+	–	+	+
16. Only after midnight	+		+	+	–	–	+	•–	–	–	+	+	•–	+	–	+	+
17. To accompany singer holding staff			+	+	–	–	+	+	–	–	–	+	+	+	–	+	+
18. Fan of leader (eagle tail feathers)	+	+	+	+	+	•+	+	•+	+	+	+	•+	•+	+	+	+	+
19. Each feather tied separately	+	+	+	+	(–)	+	+	+	+	+	+	+	–	+		+	+
20. Binding decorated		+	•+	+	+	+	+	+	+	+	+	+	–	+	+	•+	+
21. Passed around	+		–	+	(–)	–	+	+	+	+	+	+	+	+	+	+	+
22. Held with staff while singing	+		•+	+	+	–	+	–	+	+	+	+	+	+	+	+	+
23. Individual fans also used	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
24. Only after midnight	+		+	–	(+)	–	+	•–	+	–	+	+	+	+	+	+	+
25. All fans used to draw smoke over head, body	+	+	(+)	+	+	+	+	+	–	+	•+	+	+	+	+	+	+
26. Eagle-wingbone whistle of leader	+	+	+	+	+	+	+	•–	–	+	+	•+	+	+	+	–	+
27. Used at special midnight ritual	+	+	+	+	+	+	+	–	–	+	+	+	+	+	•+	–	+
28. At special morning ritual	+	+	+	+	(+)	+		–	–	+	+	+	+	+	•+	–	+
29. Placed near altar in front of leader	+	+	+	+	+	+	+	–	–	+	+	+	•–	+	+	–	
30. Only leader uses whistle	+	+	+	+	+	+	+	–	–	+				+	+	–	

For Notes to Element List see p. 114.

(Continued on next page)

14: Stewart E-5 (1936-1938)1944 NR13 Northern Paiute
Crow NQ AD
Delaware NM7
Winnebago NP12
Stewart: Washo-Northern Paiute Peyotism 105[9]
C D W 171 795 796 [534]

14: Stewart E-5 (1936-1938) 1944 NR 13 Northern Paiute
Comanche No 6
Delaware NM 7
C D 171 795 796 [534] [576]

PEYOTE ELEMENT DISTRIBUTION LIST—(*Continued*)

Element	Occurrence																				
	13 T	K-A	Kio	Com	Kio	Ats B	Dat 1	Dat 2	Wis	No C	Cr 1	Cr 2	SBR	Ute	Gos	P-W	Tem				
31. Paraphernalia satchel	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+					
32. Cloth upon which to place paraphernalia	+	+	+	+	+	•+	+	+	+	+	+	+	+	+	+	+					
33. Drum of leader (or chief drummer)	+	+	+	•+	+	+	+	+	+	+	•+	+	+	+	+	+					
34. Water drum	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+				
35. Iron kettle	+	+	+	+	+	+	+	+	+	+	+	•+	+	+	•+	+	+				
36. Pottery jar	•+		−	−		−	+	+		−	−	−		+		−					
37. Charcoal in water	+	+	+	+	(−)	+	+	+		−	+	•+	+	+	•+	+					
38. Head of deerskin	+	+	+	+	+	+	•+	+	(+)	+	•+	•+	+	+	+	+					
39. Skin tied on before meeting	+	+	+	+		+	+	+		+	+	+	+	+	+	+					
40. 7 stones or sticks used in tie	+	+	+	+	•−	•−	•+	−	+	+	•+	•+	+	+	+	+	+				
41. 7 stones represent days			+	−		−	−	−		−	+	+	+	+	+	−					
42. Rope forms star on bottom of drum	+	+	+	+	+	+				+	+	+	+	+	+	+					
43. Star significant	+	+	+			•(+)					•+	•+	+	+	•+	+					
44. Skin removed at end of meeting	+	+	+	+	+	+	+	+	+	+	+	+	+	+	•+	+	+				
45. Only one drum used	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+				
46. Drumstick of leader	+	+	+	+	+	+	+	+	+	+•	(+)	+	+	+	+	+					
47. Individual drumsticks also used	+	+	+	+	(−)	+	+	+	−	−	+	+	+	+	−	+					
48. Only after midnight	+		+	+		•−	+	−	−	−	+	+	−	+	−	+					
49. Drum and drumstick passed around	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+				
50. Separate drummer accompanies singer	+	+	+	+	+	+	+	•+	+	+	•+	+	+	+	+	+					
51. Drummer usually at right of singer	+	•−	+	+	+	+	+	+	+	+	+	•+	+	+	+	+					
52. Only men drum	+	+	+	+	−	•−	+	+	+	+	+	•+	+	+	+	+					
53. Bag of cedar (juniper) leaves of leader	+	+	+	+	•	+	+	+	+	+	+	•+	+	+	+	+					
54. Cedar sprinkled on fire	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+					
55. Usually by cedarman	+	•−	+	+	+	•−	+	−	+	+	+	+	+	+	+	+					
56. Only one bag of cedar used	+		+	+	+	+	+	+	•−	+	+	+	+	+	+	+					
57. Tobacco furnished by leader	+	+	+	+	+	•+	+	+	−	+	+	+	•+	+	•+	+					
58. Rolled in maize husks	+	+	+	+	+	+	+	+	−	+	+	−	+	+	•	−					
59. In oak leaves	+	−	+	+	−•(+)		−	−	−	−	−	−	+	−	−	−					
60. In paper	−	−	−	−	−		−	−	−	+	+	•+		+		+					

14: Stewart E-5 (1936-1938) 1944 NR 13 Northern Paiute
Crow NQ10
Delaware NM7

NOTES TO ELEMENT LIST

C D 1. Cr 2: Straight stick of any kind or collapsible cane, beaded at joints (Voget).

2. Ab S: "The staff represents a walking cane" (Voegelin). Gos: Made of mountain mahogany by leader himself (Malouf). 171

795 796 3. K-A: Not necessarily (McAllister). Ab S: Deer's tail dyed red (Voegelin). De 1: Staff decorated with feathers, ribbon, and otter skins (Petrullo, 49). Win: Tufts of hair around two joints about a foot from each end of cane. An oval celloluid device 5 inches long with feathers attached around its edge was suspended from the upper joint. Staff was walking stick with crook (Praus). Cr 2: Horsehair among the Crow. Sometimes hair of different animals is used. "People wish for the same type of animal as the hair. It is a sort of wishbone." Crow prefer white horsehair to black. "The old-time Indians say white is the cleanest thing on earth; that is why they use that" (Voget).

C [237] 4. Ab S: Held by person giving the meeting, at opening of meeting only (Voegelin). Cr 2: Four pieces of sage used; held along with staff. Silvery wide-leafed variety of sage is employed (Voget). WRS: Four pieces of *Artemisia* are tied on (Shimkin).

5. Ab S: Bunch of sage passed around separately at beginning of meeting (Voegelin): WRS: Clockwise, "the same as the world" (Shimkin).

C [533] 9. Cr 2: Man who has his own rattle which suits the pitch of his voice holds leader's rattle in his left hand and rattles his own with his right hand. "Each man does as he wishes in worship." But note that individual rattles not employed until after midnight, apparently out of deference to position of leader. That would be impolite (Voget).

10. Kio: Decoration of gourd proper doubtful. But I have seen "Jesus talk" written on a Comanche gourd (La Barre). Ab S: Gourd itself is stained dark brown with walnut-bark (sic) dye; undecorated otherwise. But handle and projecting end are beaded, tasseled, etc. (Voegelin).

12. Gos: White horsehair at end of handle is not dyed (Malouf). W-P: Feathers also used.

D [533] 13. Cr 1: "Passed with cane" (Voget).

16. De 2: In "Wilson way" meeting members can rattle own rattles any time (Webber). Prohibition on using rattles other than ones used by road chief until midnight (Petrullo, 90, 158). WRS: After drum goes around once, individual rattles may be used (Shimkin).

18. Ab S: Eagle, chicken hawk, parrot, "any kind of bird." Leader did not have special fan that was passed around; each person, including leader, brought and used own fan all night (Voegelin). De 2: Fans and single feathers used in meeting (Webber). See note 3. Cr 2: Any feathers used. Usually eagle tail feathers come out in set of twelve; that is, twelve good feathers found naturally in tail of each bird. "The twelve-feather set represents months of the year; we do not change that" (Voget). WRS: Eagle-wing fan with feathers bound toegether is most common. Fan is of same style as other ceremonial fans (Shimkin).

20. Kio: Buckskin feather sockets not decorated or beaded, but handle is beaded (La Barre).

21. W-P: Leader's fan passed only after midnight.

22. Kio: Leader holds own fan with staff when singing; other men do likewise with their fans when singing (La Barre).

D [534] 24. De2: Anyone having single feathers or fan can use them any time they wish (Webber).

25. Cr 1: "Used to draw smoke to inhale" (Voget).

D [782] [823] 26. De 2: Whistle not used in "Wilson way" meeting (Webber). Cr 2: Sometimes used four times in course of meeting. Midnight: strong, sharp, long blasts four times. "We make these four long calls in order that the Creator might hear us. That is the way I understand it among the Crows." Right after the water call, leader goes outside tipi, usually whistles in order toward east, south, west, and north, the four parts of the earth. Four blasts are given to each direction, and a prayer is offered. Type of prayer depends upon the leader, "but each corner has something of its own." East: prayer to rising sun, which brings daylight, and to wind, which comes from east, about which all peoples, Indian and white, know. "I do not know what other countries have, but the Montana east wind is harmless." South: prayers offered to those things of the south, for instance, warmth and food. West: setting of the sun brings darkness. Also, certain foods come from the west. "Whatever property is needed from the west [the leader asks for]." North: the same holds for the north; but north wind usually cold, so leader usually asks Creator to control it, keep it not too cold so that animals will not die (Voget).